

STEVE STEVENS USES A TECHNIQUE known as *economy picking* to perform an astounding series of arpeggio-type licks in his solo to "Sister Of Pain" (meas. 93-100).

Figure 1 depicts the first two bars of Stevens' run with economy picking strokes included above the tablature. Practice this figure slowly until you feel you've got the hang of it, then try playing it up to tempo. Once you master Figure 1, you should have no problems playing through the next three bars of the solo, as Stevens employs the same arpeggio shape and picking pattern during these measures.

first two bars of this run (Gtr. 3, meas. 97 and 98) with picking strokes included above the tablature. Stevens employs economy picking here as well as left-hand pull-offs to perform the lick at hyper-speed with minimal right-hand pain. The pull-offs (indicated by curved lines in the staff and tablature) provide the picking hand with a brief period of rest during each beat. When performing the last D# note (2nd string/16th fret) during beats 2 and 4 of measure 97, economy picking should be used (two consecutive downstrokes), as these notes were most likely inadvertently sounded as Stevens moved his pick back toward the 1st string.

It may seem that these licks are the result of some off-the-cuff improvisation, but that's not the case. In order to play these extremely fast licks cleanly and comfortably, Stevens carefully arranged his picking strokes and left-hand fingerings beforehand. The guitar solo in "Sister Of Pain" shows us that occasionally working out licks ahead of time can result in a more interesting and impressive-sounding solo.

“de-tunings” to give their music a different slant. Guitarists and bassists prefer the heavier sound and ease of playability that de-tuning offers. The most popular de-tuning used today is a half-step lower than standard tuning. “Sister Of Pain,” however, uses a tuning that’s an entire whole-step below normal pitch. This tuning sounds especially “heavy,” and helps the rhythm section sound like an entirely different ship.

The one problem that de-tuning presents, along with possible bass neck problems, is that the decreased tension on the strings (more slack) requires a different left- and right-hand touch. This doesn't mean you should attack the bass with any less animalistic abandon, just take a little time to experiment with this tuning to get a feel for the nuances that the slinkier strings present. This is especially true with the main intro riff beginning at measure 9. The most important consideration is to play this line effectively, without pulling any notes out of tune. In the 1st position, the strings seem to flop around and pitches are almost indiscernible. Be careful to always know completely what is coming out of your instrument. The one exception we have for pitch difference is in the third measure of this riff (meas. 11) where we have to bend the G note a quarter-step sharp. It's very easy to accidentally over-bend this string, so be sure not to pull it too hard.

FIG. 1

(meas. 93 and 94)

B C A/C#
 Sva...
 Gtrs. 3 and 4
 picking: ect...
 TAB
 14 11 12 14 11 12 14 11 12 14 11 12 15 12 13 12 15 12 13 12 15 12

FIG. 2

(meas. 97 and 98)

(meas. 97 and 98)

8va

Grtr.3

C

A/C#

picking: Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ Δ etc.

TAB

19 14 16 19 14 16 19 14 16 19 14 16 16 20 15 17 15 17 20 15 17 15 17 20 15 17 15 17

From Vince Neil's Warner Bros. recording **EXPOSED**



Moderate Rock ♩ = 133

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9

E5 A5 P.H. (8va) E5 A5 P.H. (15ma) E E5

Gtr. 3

12 12 14 12 14 13 12 10 (10) 12 14 15 12 15 14 12 (12) 0 0 X 14 X

pitch: G pitch: D

Rhy. Fig. 1

end Rhy. Fig.

Gtrs. 1 & 2

P.M. ----- 1

P.M. --- 4

slight P.H. 1/4

slight P.H.

P.M. --- 1

1/4

full

light P.M. --- 4

The image shows a musical score for guitar tracks 1 and 2. The top staff is in treble clef with a key signature of two sharps (F# and C#). The rhythm is indicated by a '4' time signature. The score includes various musical notations such as eighth notes, quarter notes, and rests. Dynamics and articulations are marked with 'P.M.' (pizzicato), 'P.H.' (pizzicato half), and 'full'. There are also markings for 'slight P.H.' and 'light P.M.'. The bottom staff shows the fretboard with fingerings indicated by numbers 1-4. The score is divided into measures by vertical bar lines, and there are some additional markings like 'end Rhy. Fig.' and 'Rhy. Fig. 1'.

E5 A5 E5 A5 E E5 There's a

Gtr. 3 w/ Rhy. Fig. 1

13

Gtr.3

full

full

full

full

* play slightly behind the beat

** play slightly ahead of the beat

B 1st Verse

little old place down south of La Grange where the whiskey flows and the night go on for days
sultry queen set her sights on me Was the best damn thing that I ever seen oh yeah

17 A5

Gtrs. 1 & 2

D5 A D5 A N.C.

P.M. P.M. P.M.



My home on the range
She's Evangeline

There's a

E5

Play Rhy. Fill 1 2nd time

N.C.

Rhy. Fig. 3 (gtr. 7 2nd time only)

B

Gtr. 7
(clean tone)



end Rhy. Fig. 2

21 Rhy. Fig. 2

P.M. (low E only) slight P.H. P.M. full 1/2 1/2



C 1st and 2nd Pre-choruses

That preacher's daughter
That night I

she took
saw the light I'd

off her leather dress
never seen before

B5
w/ Fill 3 2nd time
(Rhy. Fig. 3 cont'd w/ Gtrs. 1, 2 & 7)

⑤
3fr.
C C5

⑤
4fr.
C# A/C#

⑤
5fr.
D D5

Gtrs. 5 & 6

25

P.H. (15ma) P.H. 1/2 P.H. (4)

Gtrs. 1 & 2 P.M. P.M.

pitch: B B

Rhy. Fill 1 E5

Gtrs. 1 & 2 P.M. P.M. P.M.

Fill 3 8va Gtr. 3

Fill 1 8va P.H. (15ma) 1/2 P.H. 3/4 P.H. (15ma)

TAB (14) 14 12 14 12 14

pitch: A pitch: E

Second staff: B5, C5, A/C#

[illegible]

sister sister of pain She's }
You're } a

33 E5 A5 E5 w/ Fill 1 A5 E E5

Gtrs. 1 & 2

P.M. 1/4 P.M. slight P.H. 1/4 P.M. 1/4 P.M. full

2 2 3 0 3 0 3 0 3 2 0 2 2 2 3 0 2 0 0 3 0 0 0 7 7 7

(2nd time) *To Coda* 

(2nd time) Oh yeah

(1st time) **Such a**

37 E5 A5 E5 A5 A

w/ Fill 2 1st time play Rhy. Fill 2 2nd time P.S.

P.M. P.M. slight 1/4 P.H. 1/4 P.M. full P.S.

SISTER OF PAIN VINCE NEIL

E 2nd Verse

sweet young thing took a bite out of me she spread her cards out for all the world to see oh yeah

41 A5

P.M. P.M. P.M.

D A D A N.C.

I went willingly

She

45 E5

Gtr. 3 w/ Rhy. Fig. 2

8va N.C. P.H. (8va) P.H.

slight P.H. full

walked me back to a darkened room said This is on me boy I want to see you howl at the moon

49 A5

Gtrs. 1 & 2

P.M. P.M. light P.M. slight P.H.

N.C.

And I'm talking soon

D.S. al Coda

Gtr. 3 w/ Rhy. Fig. 2

53

w/ bar N.H. (8va) grad. dive w/ bar

Gtr. 7 8va

Gtr. 3 slight P.H. full

N.H. (5) (5) (5) (5) 11/12 12/13 14 13 12 13/14 12 14 14 14

-4 -1/2 -3/2

* fade in and out w/ volume pedal

Fill 2

8va P.H. (15ma)

Gtr. 3

P.H. full slight P.H. full full full

TAB 13/14 12 15 16 17 16 (17)

Rhy. Fill 2

Gtr. 3

full

TAB 12/13 12 13 11/12 11 12

(3) 0

⊕ Coda

Sister

sister of pain

57 E5 A5
Gtr. 3 w/ Rhy. Fig. 1

let ring --- 4 full trem.

10/15 11/16 16 (16) 12 15 16 16 15 12 16 14 14 12 (12)

Drop down spread 'em out open up it's only a game

61 E5 A5 E5 A5 E
Gtrs. 1 and 2 w/ Fill 4

P.M. P.M. slight P.H. P.M. 1/4 full

2 2 2 2 3 0 3 0 3 0 3 2 0 2 0 0 3 0 0 3 0 0 10

F Bridge

Suck your soul make a blind man see with a touch of her hand brings the devil out of me
held up a sign said have no fear we got

⑤ 10fr. G
Gtrs. 1 & 2 P.M.

⑤ 10fr. G5 G ⑤ 10fr. G5 G G5

P.M. P.M.

65
Gtrs. 4, 5 and 6
*harmony gtrs. (w/ harmonizer effect & va)

5 7 7-8 8 3 3 5 7 (7) 3 (3) 12 (12) 8 8 10
5 7 7-9 7 4 4 5 7 (7) 4 (4) 12 (12) 7 7 9
5 7 7-9 7 5 5 5 7 (7) 5 (5) 12 (12) 9 9 11

* arr. for 1 gtr.

Fill 4 Fill 5 N.H. (8va)
Gtr. 3 Gtr. 3 w/ bar extreme wah use

TAB (12) TAB (5) (5) 0 14 0 14

-3 -1



69 **A** She

Gtrs. 3, 4 and 5 *f* *mp*

Gtrs. 1 & 2 P.M. (5th str. only)

P.H. (15ma) w/ bar

P.H. 1/4

pitch: G

2. liquor in the front and poker in the rear

*C D G A(no5) C(no5) w/ Fill 5

73

* Chords reflect harmony Gtr. part

P.M. (5th str. only) P.M. P.M.

Guitar Solo

E5 A5 E5 A5

w/ Rhy. Fig. 1 (2 times)

8va

full full 3/4 full

Gtr. 3

Rock 'n' Roll Doodle #81



Answer Paycheck for the warm-up band

B

94

Svet

97

844

C

A/C#

Gtr. 3

Gtr. 5

Gtr. 4

84a

Gtrs. 1 and 2 play Rhy. Fill 4

84a

D5

*P.H.

(15m)

P.H.

* Gtr. 3 only pitch: G#

Rhy. Fill 3

Rhy. Fill 4

100 ■ GUITAR SCHOOL September 1993

Oh yeah Oh I'm a dirty boy

101 E5 w/ Fill 6 A5 E5 A5

Gtrs. 1 & 2

slow dive w/ bar

1/4

P.S.

Gtr. 2

Gtr. 1

P.S.

107 B5 Yeah E5

Girs.1 and 2 P.M. P.M. P.M. P.M. P.M. w/ Fill 7

* erotic moans on these notes

H 3rd Chorus

Sister sister of pain You're a

111 A5 E5 w/ Fill 1 A5 E E5

P.M.

full

(2) 2 2 2
(0) 0 3 0

3 0 3 0 3 2 0 2 2 0 0 3 2 0 0 3 0 7 7

knock down drag it out lick it up do it again

E5 A5 E5 A5 E E5 A E5 A5

Sister sister of pain

115 Gtr. 3 w/ Rhy. Fig. 1 3 times

8va

3 3 3 3

12 15 12 14 12 15 12 15 12 14 12 15

14 12 13 12 (12)

Drop down spread 'em out open up it's only a game

121 E5 A5 E E5 A5 E5 A5

8va

full full

14 (14) 14 (14) 12 12

17 17 17 12 12 14

12/14 X 15 15 15/17 17/19 19 19

9/11 X 12 12 12/14 14/16 16 16

Yeah
N.C.
(B)

Come on Sister

sister of pain

E E5

E5 A5

126 8va

Gtrs. 1 and 2

P.H. (15ma) P.H. (15ma)

Gtr. 3 w/ Rhy. Fig. 1 2 times

full full

19/22 22 22 22

16/19 19 19 0

P.M. P.M. P.H. 1/2 P.H.

2 2 5 2 5/7 5 2 5 2 5/7 4 4 2 4

pitch: G# - A G#

You're a knock down drag it out lick it up do

131 E5 A5 E E5 A5

8va

full

15 12 15 12 15 12 15 12 14 14 12 14 12 (12)

Gtr. 3 (begin fade)

it again come on do it do it

Yeah
N.C.
(B)

N.C.

135 E5 A5 E5

w/ Rhy. Fill 2

Gtrs. 1 & 2

P.M. P.M.

2 2 5 2 5/7 5 2 5 2 5/7 4 4 2 4

slight P.H. 1/2

Sister sister of pain

139

E5 A5

E5

8va

(fade out)

Gtr. 3 w/ Rhy. Fig. 1

3

15 12 15 12 15 12 15 12 15 15 14 12

11/2 11/2

slight P.H.